Alexandria Commission for the Arts
Regular Meeting
Tuesday, August 20, 2019
Lee Center – 7:00 p.m.

MEETING NOTES

For the Attendance Sign-In Sheet for commissioners, City staff and guests in attendance, see Attachment 1.

I. Call to Order - The meeting was called to order at 7:11 pm. For the meeting agenda, see Attachment 2.

II. Public Comment - No guests in attendance

III. Approval of Minutes
   a. June 18, 2019 Regular Meeting - The minutes were approved by unanimous consent without edits.

IV. Chair Report – Tamsin Green gave her Chair report. See Attachment 3.

V. Torpedo Factory Art Center Update
   a. Commissioner Susie Cohen and staff liaison Matthew Harwood recused themselves from any discussion about the Torpedo Factory. Cohen and Harwood are both members of the Torpedo Factory Artists’ Association and studio lease holders at the Art Center.
      i. Cohen objected to the City’s conflict of interest policy and read from a prepared statement. For her remarks, see Attachment 4.
      ii. In response to Cohen’s prepared statement, a number of ACA commissioners expressed concern about the conflict of interest policy. Concern was also expressed about the lack of Commission input into the Torpedo Factory Vibrancy and Sustainability plan.
   b. The Commission received a copy of the Chora and SmithGroup draft report, A Study of the Studies: Themes and Recommendations for a Vibrant and Sustainable Torpedo Factory Art Center. See Attachment 5.
      i. Commissioners expressed interest in gaining a better understanding of the City’s planning process as many of the recommendations in the report would require substantial resources to implement.
   c. The Commission received a copy of the Torpedo Factory Artists’ Association Board of Directors letter to Mayor Justin Wilson. The letter was about the Artists’ Associations lawsuit with the City over the City’s use of the trademark “Torpedo Factory Art Center.” See Attachment 6. The Commission also received a copy of City Manager Mark Jinks’ response to the Artists’ Association letter. See Attachment 7.
i. Various commissioners shared their experiences from conversations with Torpedo Factory artists. There were also questions about the role of the TFAA and the role of the City in managing the Torpedo Factory.

VI. Committees and Task Force Updates
   a. ARTreach Committee - Julie Montross gave an update. ARTreach is working with the Arts Alliance in creating a directory of artists. The committee is also exploring a proposal to implement a reception to honor the Arts Grants recipients.
   b. Grants Committee - Tamsin Green gave an update. Eight feedback meetings have been conducted. Most have gone well. Some were difficult but provided good feedback.
   c. AlexRenew Task Force - Beth Coast gave an update. There is a meeting next month to discuss next steps. Sto Len has been exploring the city to inform his work.
   d. Burke Library Task Force - Brian Kelley. The online scoring has been completed. The task force is meeting next week to review the applications and select finalists.
   e. Waterfront Commission Liaison - Summer break, no report.
   f. Alexandria Arts Alliance Liaison - Sophia Suarez gave an update. The Alliance has expressed interest in wanting to partner with the Commission more frequently, including hosting regular listening sessions.

VII. Annual Report - Brian Kelly presented a draft of the City required Annual Report. See Attachment 8. A motion was made by Allison Heck and seconded by Matthew Stensrud to approve the Annual Report pending finalization by the Executive Committee. See Attachment 9. The motion passed with a vote of 11-0-0.

VIII. Office of the Arts Division Update - Matthew Harwood reviewed the Office of the Arts Division Summary. See Attachment 10.
   a. Commissioners asked for updates on several projects.
      i. Converse asked about the status of the Duke Street Tunnel Taskforce. The taskforce is not involved during the fabrication of the art, but will not be officially ended until fabrication is complete in case the project requires changes.
      ii. Heck asked for a status update on the Trails and Paths project. Staff should be able to provide this by the next meeting.
      iii. Barrett asked about the placards for public art pieces on completed projects. Harwood suggested that either the city is handling or that the artists would do the signs within perimeters outlined by the city.
b. It was mentioned that the public art website is not up to date with current projects.

IX. Retreat Next Steps
   a. Inclusivity Committee - Tamsin Green garnered support for the committee.

X. FY20 Calendar Review - See Attachment 11.
   a. The Commission reviewed the proposed calendar which outlines when the Commission can expect discussions around various topics, including the FY2021 grants cycle.

XI. New Business

XII. Good of the Order and Announcements
   a. Marta Ali announced the date of Africa Fest as Sept 7. She is looking for volunteers.
   b. Commissioners are invited to Poet Laureate KaNikki Jakarta’s book release on August 23.
   c. Barrett encouraged commissioners to participate in the Butterfly Effect mural.
   d. Stensrud announced the first Alexandria TedX talk. Keep an eye out for more information.

XIII. Adjournment (8:58 pm)
ATTENDANCE SIGN-IN SHEET
ALEXANDRIA COMMISSION FOR THE ARTS
ALEXANDRIA, VIRGINIA

Meeting Date: Quorum Meeting Place: Lee Center
Regular/Special

<table>
<thead>
<tr>
<th>MEMBERS OF COMMISSION:</th>
<th>(Please sign name.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tamsin Green, Chair</td>
<td>Tamsin Green</td>
</tr>
<tr>
<td>Brian Kelley, 1st Vice Chair</td>
<td>Brian Kelley</td>
</tr>
<tr>
<td>Sophia Suarez, 2nd Vice Chair</td>
<td>Sophia Suarez</td>
</tr>
<tr>
<td>Julie Montross, Secretary</td>
<td>Julie Montross</td>
</tr>
<tr>
<td>Marta Ali</td>
<td>Marta Ali</td>
</tr>
<tr>
<td>Catherine Barrett</td>
<td>Catherine Barrett</td>
</tr>
<tr>
<td>Beth Coast</td>
<td>Beth Coast</td>
</tr>
<tr>
<td>Susan Cohen</td>
<td>Susan Cohen</td>
</tr>
<tr>
<td>Gayle Converse</td>
<td>Gayle Converse</td>
</tr>
<tr>
<td>Allison Heck</td>
<td>Allison Heck</td>
</tr>
<tr>
<td>Chris Kurowski</td>
<td>Chris Kurowski</td>
</tr>
<tr>
<td>Allison Nance</td>
<td>Allison Nance</td>
</tr>
<tr>
<td>Caroline Schreiber</td>
<td>Caroline Schreiber</td>
</tr>
<tr>
<td>Matthew Stensrud</td>
<td>Matthew Stensrud</td>
</tr>
<tr>
<td>Kadambari Sridhar</td>
<td>Kadambari Sridhar</td>
</tr>
</tbody>
</table>

Recreation, Parks & Cultural Activities Staff:

James Spengler, Director
Diane Ruggiero, Deputy Director, Cultural Arts
Cheryl Anne Colton, Program Director
Brett Johnson, Director, TFAC
Anne O'Dell, Regional Director, E&PSA
Matthew Harwood, Public Art Manager

TYPICAL AGENDA
(Time:____) I. Call to Order
II. Minutes of Previous Meeting
III. Announcements and/or Guest(s)
III. Reports:
IV. Special Orders
V. Unfinished Business
VI. New Business
VII. Other Announcements
(Time:____) VIII. Adjournment
(Guest(s) Attendance, over)
<table>
<thead>
<tr>
<th>NAME</th>
<th>ORGANIZATION</th>
<th>EMAIL ADDRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Alexandria Commission for the Arts
Regular Meeting
Tuesday, August 20, 2019
Lee Center – 7:00 p.m.

I. Call to Order (7:00 pm)
II. Public Comment
III. Approval of Minutes
   A. June 18, 2019 Regular Meeting
IV. Chair Report
V. Torpedo Factory Update
   A. Receiving of A Study of the Studies: Themes and Recommendations for a Vibrant and Sustainable Torpedo Factory Art Center
   B. Receiving of Torpedo Factory letters
VI. Committees and Task Force Updates
   A. ARTreach Committee
   B. Grants Committee
   C. AlexRenew Task Force
   D. Burke Library Task Force
   E. Waterfront Commission Liaison
   F. Alexandria Arts Alliance Liaison
VII. Annual Report
VIII. Office of the Arts Division Update
IX. Retreat Next Steps
   A. Inclusivity Committee
X. FY20 Calendar Review
XI. New Business
XII. Good of the Order and Announcements
Chair Report -- August, 2019

Commissioners -- I hope you all had a wonderful (and not too hot) summer! It’s been busy!

Summer Highlights

● Thank you to Commissioners who attended the social with the Arts Alliance in June and who helped with the installation of The Butterfly Effect Mural.
● The Executive Committee has started the process of compiling the Annual Report, with Brian Kelley running point. Please prioritize any requests from Brian related to the Annual Report so we can meet the September 6 submission deadline!
● There have been eight grant feedback meetings so far (thank you to Allison Nance and Catherine Barrett for their participation!) and two more are being scheduled -- more details will be shared in the Grants Committee report.

On My Mind

I’ve also been spending some time over the past two months considering three areas: focus, partnerships, and communication. Here are three questions I’ll be keeping in mind throughout the year. I invite you to contemplate them as well as we head into the fall:

1. Where do we have opportunities to focus our Commission activities on initiatives that are both clearly related to our ordinance and in areas where we feel we can make a measurable difference?
2. How can the Commission be an effective and valued collaborator with our partners across the City – the community at large, artists and arts organizations (including the Arts Alliance), the Office of the Arts, and City Council?
3. What communication practices should we test or continue so that all Commissioners feel prepared, heard, and able to consider matters from the multiple perspectives of our partners?

If you have thoughts or questions regarding any of these, please reach out!

For the August Meeting

The agenda for the August meeting is light, so please help keep the meeting moving by coming prepared!

You’ll see on the agenda that I have time set aside for reactions and questions regarding the Torpedo Factory documents. As mentioned previously, there is no action that is required of the Commission upon receiving these documents. We can also include additional time for discussion in September. The FY20 Draft Calendar is for a brief discussion of the calendar and key topics we’ll be discussing this year.

More Appreciation!

And finally, a thank you to the outgoing members of the Executive Committee for your leadership and work over the past year and a welcome and thank you to the new Executive Committee for being willing to serve and the work you’ve put in so far!

See you on Tuesday!
Tamsin Green
Before the meeting reaches the subject of the TFAC, I would like to explain why I will not be participating. Simply put, I am under what amounts to a sweeping gag order, imposed by the Alexandria City Attorney, who has expressed the view that, as a member artist at the TFAC, I might have a conflict of interest in discussions and votes that concern the Factory.

Although I think the Attorney has a plausible point when it comes to voting on matters that could have a financial impact on me as a tenant of the Factory, her legal opinion that I should not participate in any discussions about the Factory, because she could not determine in advance what those discussions might involve, is another matter.

My long affiliation with the TFAC and the TFAA I believe was instrumental in my having been chosen to serve on this Commission in the first place, And it is incomprehensible to forbid me even to participate in discussing matters in which I have both extensive experience and views that I believe should be shared with this group. Indeed, following the City Attorney's line of reasoning means that Allison N., as a former staff member of the TFAC, could not be part of the discussion, Sophia could not talk about the Del Ray artisans, Gayle could not discuss the film festival, and Matthew could
not be part of a discussion of LocalMotion. But their input could be important.

Although the ACA initially was invited to participate in the Vibrancy and Sustainability Planning, we have been excluded from such participation until now. To quote the “Meeting Notes of the Staff Leadership Team Working on the Torpedo Factory Art Center Vibrancy and Sustainability Planning,” of April 8, 2019, which was obtained from the City under the FOIA, “Current Arts Commission has lots of conflict of interest (leaseholder, old staff, etc.)” The City Attorney’s position reflects that comment.

Bottom line: I am here, with eyes and ears, but with no voice.
A Study of the Studies: Themes and Recommendations for a Vibrant and Sustainable Torpedo Factory Art Center

July 9, 2019
Table of Contents

Introduction ........................................................................................................................................... 3
Theme 1: Providing Effective Governance for the TFAC ................................................................. 6
Theme 2: Improving the Management of the TFAC .......................................................................... 8
Theme 3: Creating a Distinct and Unified Vision, Purpose, and Mission for the TFAC ................. 12
Theme 4: Developing a Sustainable Financial Model, Plan, and Operation for the TFAC ............ 15
Theme 5: Forging a New Relationship to the City of Alexandria .................................................. 18
Theme 6: Enhancing and Enlivening the Physical Structure .......................................................... 21
Conclusions .......................................................................................................................................... 26

Appendix

Appendix 1: Index of Included Studies, Reports, and Plans

SMITHGROUP
Introduction

Founded in 1974, the Torpedo Factory Art Center (TFAC) is an international model in creative placemaking and a core part of the identity of Alexandria, Virginia. Much has changed in the physical and artistic context of the TFAC over the last 40 years and the time is right to re-imagine the TFAC purpose, mission, and vision for the coming decades.

“Now the critical question is: how does the Torpedo Factory build upon and honor the legacy of its visionary founders and, at the same time, find a path of renewal and relevancy beyond its current generation of artists.”

To address this “critical question”, the City of Alexandria commissioned Chora to review a series of studies, plans, and reports related to the TFAC, including the City’s strategic plans for the development of the waterfront and the promotion of the arts in Alexandria. Together, these studies contain valuable themes, recommendations, and insights to develop that “path of renewal and relevancy” for the TFAC.

Artistic vibrancy and institutional sustainability remain the primary goals in the views of all those committed to the continuing success of the TFAC.

Vibrancy requires an interactive public engagement with the art and artists of TFAC. It calls for an outward-looking commitment for the TFAC as a public destination that animates Alexandria’s waterfront and offers a lively public art program with educational and entertainment opportunities for all ages.

Sustainability requires a close partnership between the public and the private sectors to implement a business model and a financial structure that allows the TFAC to generate revenue, for both artist and public needs and for the building’s upkeep. This private/public partnership puts emphasis on earned income, private and corporate philanthropy and sponsorship, and City support in recognition of the economic impact of the TFAC.

The purpose of this paper is not to provide a detailed history of the TFAC, but rather to evaluate the most relevant themes and recommendations in reports commissioned over the last decade to guide the

---

path forward for the TFAC. Critical stocktaking will throw light on strategic questions regarding the TFAC’s continuing role as a magnet for local art and artists, a landmark for Alexandria’s waterfront, and a venue for art enjoyment open to regional and visiting audiences.

A review of 14 documents points to six themes of strategic concern. These six themes and associated core questions are:

1. **Providing effective governance for the TFAC:**
   a. Who will oversee and steer the organization, ensuring that its distinctive mission, purpose, and vision are clearly articulated and advanced?
   b. Who will ensure the dynamic balance between artists/tenants needs and a vibrant public program?
   c. Who will provide accountability for the finances and fiscal sustainability of the operations of the TFAC?
   d. Who will determine and monitor core strategic directions of the TFAC?
   e. Who will make and enforce legal, ethical, and artistic policy for the TFAC?

2. **Improving the management of the TFAC:**
   a. How can the TFAC’s communication/coordination/decision-making/and priority-setting be streamlined and improved?
   b. How can marketing be more targeted and successful?
   c. What are the essentials needs of artists and art business operations in the TFAC?
   d. How can the relationships among the TFAC tenants and between tenants and management be improved?
   e. What is the appropriate staffing and staff deployment for the TFAC?

3. **Creating a distinct and unified vision and mission for the TFAC**
   a. How can a coherent vision and mission that represents the whole of the TFAC be developed? How can the TFAC be more than a sum of its parts?
   b. What does the TFAC want to be known and respected for?
   c. What should be the role of the TFAC within Alexandria’s waterfront?

---

2 Appendix 1 lists the reports that have been assessed.
d. Who are the primary stakeholders and target audiences for the TFAC?

e. What should be the role of the TFAC for the artists and art community of Alexandria?

f. What is the core business of the TFAC as a commercial art center? What new and profitable businesses can be developed?

g. How can the TFAC become a vibrant cultural asset for Virginia—and a financially sustainable organization?

4. Developing a sustainable financial model, plan, and operation for the TFAC

a. What is the economic impact of the TFAC?

b. How can that impact be increased while still achieving the TFAC’s purpose and mission?

c. What does a sustainable business model for the TFAC look like?

d. What new sources of earned or other revenues are available to the TFAC?

e. How can the TFAC manage capital maintenance and improvements?

f. What is the fundraising potential for TFAC?

g. How can the TFAC increase revenues by offering public programs?

5. Forging a new relationship with the City of Alexandria

a. What is the ideal role for the City to play for the TFAC?

b. What vision and expectations does the city have for the TFAC?

c. How does the TFAC’s purpose and mission align with City’s art, waterfront development, and strategic plans?

d. What financial role should the City play in sustaining the TFAC?

e. How can the TFAC better serve and expand its audiences?

6. Preserving and Enlivening the Physical Structure

a. How can the City and the TFAC in cooperation maintain and upgrade the TFAC building?

b. What building alterations can serve the new vision and mission for the TFAC? How can the building itself be an artistic asset?

c. How can the TFAC building contribute to the enlivening and animation of the waterfront?
The remainder of this report will delve deeper into these six themes and associated strategic questions. The objective is eminently pragmatic: distill key recommendations and point to practical steps that the City of Alexandria should consider as the TFAC starts off on a new trajectory.

**Theme 1: Providing Effective Governance for the TFAC**

*Situation Analysis:*

Sound governance involves a clear location of authority. Lack of clarity about where authority at the TFAC lies is, by contrast, a persistent theme in several of the management reports reviewed.³ An urgent need is, therefore, to address a perceived or real power vacuum by determining without ambiguity who will provide accountability and oversight of the TFAC, and enforce approved policies and practices, be they legal, financial, or operational. The new governing body must be future-oriented and ensure the long-term sustainability of the TFAC and compliance with its vision and mission.

“...the Torpedo Factory is a valuable public asset which for many years has been governed by a cooperative association of internal volunteers with limited management experience. For the art center to survive and thrive, future sustainability requires greater support and participation by the City. It needs the input of external stakeholders as active partners in governance and continuous improvement. With this support, the artists that work in the Torpedo Factory will have a greater opportunity to focus on their core strengths: the creation and promotion of fine visual art.”⁴

A key strategic concern over the last decade and through many of the reviewed studies and reports is encapsulated in this quote. The TFAA artists feel they have performed admirably in sustaining the TFAC as a commercial venture in a visual arts marketplace (as a for-profit institution).⁵ Critics felt instead that the artists had strayed out of their area of expertise and that the TFAC was underperforming as both a public attraction and as an art asset.

A variety of governance styles have been tried, but none could reach consensus on a consolidated vision, mission, or sustainable financial model that included some cost-sharing for the upkeep and

³ Appendix 1: #'s 2, 6, 7, 8
⁴ Appendix 1, 2010, #2, p. i
⁵ Appendix 1. 2016, # 6, p 1
operation of the City-owned building. Special interest groups and their representatives on various Board structures created factions that undermined smooth governance over policy, financial, and programmatic decisions. An “atmosphere of distrust” among the key stakeholders has been noted in several of the studies reviewed.

As a result of this persistent disfunction, the City eventually lost confidence in continuing to experiment with novel Board structures and decided to allow the TFAC lease to lapse. In 2016 the City assumed full control over the day-to-day operations of the TFAC.

The City feels confident the Office of the Arts has now the expertise and experienced staff capable of successfully operating the TFAC into the future.

**Recommendations:**

- *Continue the City’s management of the TFAC for the immediate future.* Introducing yet another governance model at this time would be disruptive and face the same potential for failure as previous governance initiatives.

- *Re-assess the City’s management role after 5 years.* The increased accountability of a City managed entity could become a liability over time. Accountability for public funds can impact effectiveness of operations. Acquisitions regulations, for instance, provide high public funds accountability, but can also be overly burdensome. More broadly, it is challenging to operate an income-earning, commercial business within the confines of government procedures and regulations. If inefficiency threatens the viability of operations, it would be appropriate for the City to consider not-for-profit governance alternatives. It is critical that any governance structure be independent of the special interest groups associated with past governance difficulties.

- *Build trust through open management policies and practices.* It will take some time for the tenants and art community to trust the intentions of the City and fully accept the City’s authority over the TFAC. Financial commitment, improvements to facilities, successful pilot programs, sound management communication, coordination, decision-making and priority-
setting, together with clarity of purpose, mission, and vision will go a long way toward building a trusting relationship.\(^6\)

- **Strengthen or recreate an effective TFAC Friends Organization.** City governance of the TFAC could hamper fundraising. Donors tend not to give to government entities as they fear their donations will merely compensate for (or even reduce) the City’s commitment. A wholly dedicated foundation can provide a conduit for private funding that directly supports program initiatives. A variety of community groups have stepped up to suggest solutions for the future of the TFAC as a beloved local institution.\(^7\) Forming an effective organization of TFAC friends could strengthen fundraising and community support for the TFAC. There is a dedicated cadre of individuals who could sustain a membership program that would both add earned income and support marketing efforts through a membership calendar and newsletter.

- **Create an Arts Advisory Group** to ensure credibility and quality input from artists on decision and policy making. Populate the group with both regional and national experts.

**Theme 2: Improving the Management of the TFAC**

**Situation Analysis:**

The management and operational structure of the TFAC evolved into a complex and often incoherent system of competing interest groups with diverse voices claiming authority and accountability for the organization. Clarity of priorities and vision, resource allocation, decision-making, time and task management and communication suffered under an arrangement of shared authority among Board, tenants, and the TFAA.

Some reports recommended a return to the foundational “marketplace framework” of the TFAC. This more commercial approach recommended retaining an outside management firm to operate the TFAC in a more business-like manner, driving sales and profitability.\(^8\)

Despite numerous suggestions for addressing the management issues of the TFAC, all reports agreed the complex, multi-voiced management system was not efficient or able to build consensus around a single

---

\(^6\) Appendix 1: #6, p. 21-22.  
\(^7\) Appendix 1: 2016, #7, p. 4  
\(^8\) Appendix 1: #6, 2016, p. 1-2
vision. Regardless of the specific form, the key business/management reports recommended a new consolidated management function.

“By consolidating all of the management functions into one new organization, roles and responsibilities can be aligned with authority and accountability, creating the opportunity for the Torpedo Factory to operate efficiently and effectively, and providing the circumstances for it to thrive.”

As mentioned, before, in 2016 the City of Alexandria’s Office of the Arts assumed authority over the management of the TFAC. This role for the Office of the Arts filled a gap created by the dysfunction of previous management structures and fit squarely the City’s strategic direction for the Office of the Arts.

“An expanded role for the Office of the Arts both internally within City government and externally as a community convener, facilitator, advocate, and policy leader will benefit arts and cultural organizations and the overall cultural development of Alexandria.”

The management transition has been bumpy as the tenants and affiliated organizations are adapting to the City’s new authority structure. Permanent staff have successfully migrated into the new team and roles and responsibilities are being clarified. The mechanics of operating the TFAC are being refined, public programs planned, conflicts are resolved reasonably, and operations are becoming better focused on the new goals of institutional vibrancy and sustainability.

“The core strength and business of the Torpedo Factory Art Center is the working studios which provide visitors with opportunities to learn about the making of art and to buy artwork directly from the artists who create the work.”

With all the focus on governance, power, and authority, many of the studies reviewed appear to have lost sight of the basic business of the TFAC. The primary management duty—and challenge—remains running the studios, enforcing in-house rules and by-laws, encouraging artists to engage the public, and selling art.

---

9 Appendix 1: #7, 2016, p. 19
10 Appendix 1: # 14, 2018, p.36
11 Appendix 1: #2, 2010, p. 47
At the core of the TFAC management concerns is the status of the current tenants’ leaseholds on studio, classroom, and gallery space. The status quo has largely served the interests of these tenants and they are fearful that change may undermine their position. House rules over the past 40 years have favored long-term occupancies of studios. These studios have evolved primarily into sales spaces with only a small portion dedicated to art production. As a result, the vibrancy of the original TFAC concept has weakened since the visitor has less contact with working artists, art processes and art-in-the making. New artists and art forms are disadvantaged by a rigid lease structure, inhibiting the turnover of art and artists.

All parties agree that the “house rules” for determining tenant status, seniority, and public programming requirements need updating. Tenure of leaseholders is a special concern as all desire “…to safeguard against a tenure system that stifles vibrancy, change, and community engagement…” Beyond tenure, several of the studies reviewed found that artist participation in community outreach and engagement, as well as in keeping studios active during peak program hours was declining.

Despite the broad consensus about the need to change of the house rules, the issues of who should effect any change in studio leasing rules remains unresolved. The distrust that has characterized past relationships has fueled the fear that the City is not an appropriate arbiter of artists merit, needs, or status in the future TFAC.

“...the City has assumed control of TFAC’s operations and has negotiated some interim leases with individual artists. That is not a tenable or desirable role for the City to undertake...”

Other studies acknowledge the long-established artist jurying system led by the TFAA. The art experience and knowledge of the TFAA, they assert, calls for the TFAA to be at the center of the re-thinking of the house rules. However, the TFAA has a mixed record of enforcing house rules and judging artist performance and productivity over time. The diversity of the artist pool is also an issue.

12 Appendix 1: #6, 2016, p. 45
13 Appendix 1: # 6, 2016, p. 5
14 Appendix 1: #9, 2016, p. 24
15 Appendix 1: #2, 2010, p.50
The complexity of running the TFAC and its history of mismanagement, combined with the progress made by the Office of the Arts in stabilizing operations, have led the City to make its governance role permanent.

“The City is the only organization capable of the level of investment that can ensure that the community’s interests are also considered in any capital improvement investments. Additionally, the City is better suited to meet the goals outlined in the City’s Arts and Culture Master Plan and the Waterfront Small Area Plan and can impact initiatives such as the King Street Corridor Initiative and Old Town North Arts and Culture District. Similar to the City’s initial investments, the City should continue to invest in the Art Center as a model of placemaking and civic improvement.

Based on the City staff’s demonstrated ability to manage the operations of the Art Center effectively, the desire of working with the arts community both inside and outside of the building to enhance the experience of visitors and the tenants, and the City’s unique ability to provide capital funding to meet the needs of the facility, staff is recommending that the City assume a long-term governance responsibility for the Torpedo Factory Art Center and continue to maintain the Art Center’s unique brand identity.”

Aligning the City’s TFAC management (including artist selection and dismissal, public programming, and capital investment) with a clear statement of purpose and vision for the TFAC as a whole will be critical to creating a vibrant and sustainable organization for the period ahead.

**Recommendations:**

- **The City must sustain its management and leadership.** This includes taking charge of all management functions. Special focus must be on internal communication and conflict resolution, on decision-making and priority-setting, and on the articulation and professionalization of policies and practices. After 5 years, the City can re-assess its role with the TFAC.
- **Elaborate a three-year strategic plan including a revised mission, vision, statement of purpose, core strategic directions and measurable milestones toward vibrancy and sustainability.** At the end of this strategic plan, the City can assess its continuing role in the TFAC.

---

16 Appendix 1: #15, 2017, p. 2
• The shift to a more outward-oriented organization must include a revision of the House Rules. That revision must ensure the participation in public programs of tenant artists, shorter-term leases, broader definition of art and artists to diversify product and participants roster, a larger studio art production space and activity, and greater opportunities for artists-in-residence and guest-artist studios. In this transition phase, the City should control the revision process, seeking input, but not authorization, from outside partners.

• Construct a revised jurying system that meets art quality and objectivity standards but includes a diversity of art forms, practices, and media.

• Revise the table of organization and staffing to align it with the new vision and core strategic directions.

• Professionalize marketing and public program planning and implementation.

• Design and execute a staff management training and professional development program.

• Design and execute an annual performance evaluation program for staff and tenant artists.

Theme 3: Creating a Distinct and Unified Vision, Purpose, and Mission for the TFAC

Situation Analysis:

The foundations of a successful business are a clear sense of purpose, a cohesive, unified, and compelling vision, and a long-term mission. The complexity of the TFAC and the diversity of interests and interest groups at play have prevented those foundational elements from coming together.

“There is not clear authority, nor is there a shared mission and vision...efforts to craft a shared vision were abandoned because of the level of contentiousness. Planning participants could not come to agreement on purpose.”17

Persistent contentiousness among the special interest groups involved in the TFAC has deterred progress and ensconced the status quo as the fallback option.

17 Appendix 1: #7, 2016, p. 20.
While there is a common sense of passion, energy, and commitment to the TFAC, participating groups--from the TFAA, to the Art League, Friends Groups, and City of Alexandria--have their separate expectations and definitions of what success looks like, what the TFAC should be known and respected for, and what problem the TFAC solves for its community and internal and external stakeholders. Several business and management studies recommended an independent board to govern the TFAC. The responsibility for producing enabling vision, mission, and purpose documents was delegated to that independent board which, however, was not able to reach consensus on these core documents.\textsuperscript{18}

As the City has now assumed that very same governance role, it also assumes responsibility for delivering and approving these three critical documents (vision mission and statement of purpose). A forthright visionary boldness will be required to overcome the inertia and contentiousness endemic to the TFAC’s decision-making and priority-setting of the past. It is a time to locate authority clearly, make decisions, take risks, advance, and lead the TFAC. The current situation is not tenable and will lead to stagnation, not vibrancy and sustainability.

Several of the existing studies point out that the TFAC has evolved into a more inward-looking organization\textsuperscript{19} without a clear “...programming structure that serves the broader community.”\textsuperscript{20}

These studies indicate that the TFAC primarily served its tenants: the public service largely responded to drop-in visitors to studios-- that have evolved into often shuttered showrooms for existing artwork rather than active studio spaces. Further, “community outreach” for tenant artists was defined as bi-annual participation in “community initiatives or programs”, a long shot from its intended definition\textsuperscript{21}

Vibrancy suggests interactivity, engagement, fun, diversity, and reaching out to serve new audiences. To be a vibrant and sustainable organization the TFAC must broaden the community it serves, reach out to diverse publics, create attractive new programs that entertain and educate a wide range of audiences, from senior citizens to toddlers.

\textsuperscript{18} Appendix 1: #9, 2016, p. 7
\textsuperscript{19} Appendix 1: #2, 2010, p. ii
\textsuperscript{20} Appendix 1: #7, 2016, p. 3.
\textsuperscript{21} Appendix 1: #6, 2016, p. 44
Several studies were specific about the need to transform the first floor of the TFAC building into a public attraction and a steppingstone to the untapped dynamism of the waterfront.

“Our plan calls for fully realizing the potential of this space (first floor) by planning and curating it with an impresario eye as a space for innovative arts programs (large-scale and pop-up) to increase visitation, generate return visits, create media buzz, activate the waterfront and reinforce Alexandria’s position as a must-visit art destination. A re-envisioned art center starts here—on the ground floor.”

In many ways, this vision of the TFAC as a Public Square for the Arts reflects the evolution of its surrounding neighborhood from a decaying industrial waterfront into a dynamic commercial and cultural attraction. The strategic question is: How to transform the TFAC to better integrate it with its new urban context without losing its original purpose of providing subsidized studio space to stimulate art activities and appreciation.

**Recommendations:**

- **As part of a 3-year strategic plan, the City should conduct a stakeholders’ planning workshop to inform, but not author, a new statement of purpose, a new vision, a new mission for the TFAC and identify core strategic directions.**
- **Initiate a series of programs that reflect and serve a broader art community and that demonstrates the TFAC’s commitment to embrace a more diverse public.**
- **Re-think the vision for the entire first floor to make it the “showroom” for the purpose and products of TFAC, including:**
  - A 2,000 square foot gallery and upgrades for other gallery spaces
  - An interactive Make-IT discovery space for families
  - Expand food services
  - Art studios for visiting artists or commissioned work with active on-going art-in-progress demonstration areas
  - Performance spaces
  - A design studio
  - An art/technology studio

---

22 Appendix 1: #8, 2016, p. 2
Theme 4: Developing a Sustainable Financial Model, Plan, and Operation for the TFAC

Situation Analysis:

The original financial model of the TFAC promised to transform an aging and unoccupied industrial building into a suite of subsidized artist studios to encourage regional art and create a marketplace for the works of regional artists. In return, the artists would invite visitors into their studios and provide a unique behind-the-scenes experience of artmaking. In addition, the Art League provided popular art classes.

On the strength of this vision, the TFAC became a local icon and a national model. The tenants themselves held sway over financial policy and practice, including lease terms and artist selection.

As with many urban revival projects involving art and artists, the actual hard costs of creating the TFAC opportunity were deferred in order to launch and sustain the creative project. Eventually, however, those costs (including deferred maintenance and opportunity costs to the City) become increasingly problematic. In addition, as economic development occurs nearby, partially because of the success of the TFAC, the property and location became more and more valuable to the City in the context of long-term plans for the waterfront.

The TFAC financial model covered most direct costs of operating its programs largely because of the rental income from the 80, or so, subsidized studios. The TFAC normally operated in the black.

However, the unaccounted-for costs must now be incurred by the City. In addition, the value proposition has changed significantly due to the economic potential and development of the waterfront. The opportunity costs of a 76,000 square foot building amid a rapidly developing waterfront are of greater concern nowadays than when the original concept of the TFAC was developed.

While the City remains committed to the concept of a public art center at the heart of the waterfront, a new financial model is required that can promise sustainability of the TFAC while also monetizing some of the values inherent to its premier location.
Several studies reviewed were explicitly made to explore this new financial model for the TFAC, each with particular strengths and weaknesses.

*Charting a New Course: Steering the Torpedo Factory Art Center Towards a Sustainable Future (August 2016)* proposes a TFAC with a business structure like conventional art centers. Operated by a private management firm with an independent 11 member TFAC board, this plan’s annual operating fund would include earned income from events, individual and alumni memberships, corporate sponsorships and philanthropy. Capital funds would be generated through a campaign where the City matched private gifts. However, the proposed Board and groups in control of programming would be composed of the same mix of representatives that stymied consensus building and priority-setting in the past. The capital campaign would be difficult as donors are routinely reluctant to give to government-owned entities, notwithstanding the matching condition. Even if the building were upgraded to 2019 standards, a deferred capital account would be required annually for maintenance and future capital expenses. Given the full costs of operating the TFAC as a “vibrant marketplace” for art sales, industry data would not support the assumption that an art center of this size would be sustainable with the mix of earned and donor support suggested and the rental income from the studios. The idea that the status quo could be sustained via a capital campaign and modest program changes does seem viable as a business plan.

*Torpedo Factory Art Center: Business Analysis and Recommendations (January 2016)* offers an entirely different business direction for the TFAC. While acknowledging that there are elements of the status quo that should be preserved, this report calls for a radical change in direction.

“The primary missing element is a bold, compelling, and shared vision for the future that excites stakeholders that will lead to renewal. This compelling vision is necessary to guide all decision-making and its impact on the use of resources.”

To move beyond the “stasis and competing internecine agendas”, the TFAC must create a compelling new vision and mission, and a new organizational and managerial structure to realize that vision. This study further calls for the TFAC to become more relevant to the community with a new commitment to significant public programs. The TFAC should challenge its current roster of artists and dysfunctional leasing practices and become an “...incubator for the most promising young artists in the DC...”

23 Appendix 1: #’s 5,6,7.
24 Appendix 1: #7, 2019, p. 6
metropolitan region. More interactive and performance art, art housed in different media, having the skin of the building alive...More educational outreach and demonstrations.”

The study asserts that the inertia and authority delegation of the status quo have caused the TFAC to lag both in the art it presents and the way it is adapting to the rapid changes in its physical environment on the waterfront of Alexandria.

The first floor is projected to become a “vibrant, beautiful, and inspiring Great Hall”; a public art square with larger and bolder gallery spaces and room for art commissions and installations. The entire first floor would be re-oriented to the waterfront side with public attractions and services as the theme. In short, this study recommends the TFAC to transform itself from an inward-looking space serving the tenants, to an outward looking-organization serving the community.

Neither “business plan” outlined above presents financial studies, detailed projections, or models to analyze profit and loss for the continuing TFAC. However, without clarity of mission, vision, strategic directions, governance, physical plant modifications, and programs, it would be difficult, if not impossible, to produce a convincing financial analysis. With the City now operating the building, the possibility of creating that clarity and producing a credible business model and plan is realistic.

Recommendations:

- Commission the creation of a realistic, but challenging, business model, with associated financial plan and performance indicators. The business model should include a demand analysis (visitor forecast), a clear and compelling mission/vision, a sample of annual programs, a City run governance and management structure, the organizational structure and staffing required to perform the museum’s mission, the estimated revenues it can expect to raise from admissions, membership, café and store, rentals and educational ventures, and a pro-forma operating budget that the TFAC will require to operate effectively. The business plan should also identify strategies and tactics to close any gap between revenues and expenses through private support, partnerships and additional public support. The objective is to throw light on the operational realities and challenges the new TFAC will face.
Theme 5: Forging a New Relationship to the City of Alexandria

Situation Analysis:

In 2016, the City of Alexandria allowed the TFAC lease to expire and took over day-to-day operations, including the management of the individual studios and organization leases. This assumption of control has provided stability, short-term direction, and professionalism in the management procedures and practices of the TFAC. By making managerial control a long-term decision, the City is now positioned to be the leader in shaping the future of the TFAC.

The City remains committed to the concept of the TFAC as an anchor for the arts on the waterfront and it is eager to integrate the TFAC’s purpose and programs into the larger City plans for the waterfront/Old Town development, tourism, and the arts in Alexandria.

Having reviewed all previous studies of the TFAC, the City concluded that the missing voice was that of the residents and users of the TFAC. A community engagement process was thus kicked started.\(^\text{26}\)

In many ways, the conclusions and recommendations in the *Torpedo Factory Art Center Community Engagement Report (2017)* echo the calls of earlier studies for clarifying the mission and purpose of the TFAC. This includes “curating the visitor experience” through improved interpretive programming, highlighting the history of the building, creating engaging interactive experiences, and transforming the first floor into an exciting public arts space. Again, this report called for a more inclusive public arts attraction with programs designed for adults interested in arts, but also families, children, and tourists. While meeting the artists and seeing art in the making would still be a mainstay, these tenant-based initiatives would be complemented by community relevant outreach programs. As with all other reports reviewed here, shuttered studios were flagged as a negative, as was the lack of art demonstrations and active studios.

\(^{26}\) Appendix 1: #12, 2016
The Impact of the Torpedo Factory Art Center on the City of Alexandria’s Economy reaches similar conclusions.

“The challenge going forward is how best to maximize this asset to the benefit of the City’s economic base... The Torpedo Factory is the City’s most important single tourist attraction. To achieve the Torpedo Factory’s full potential as a magnet for out-of-town visitors, it must become more extroverted in its operations. This may be achieved through improved management and programming of its public spaces, initiating joint activities with other tourist-serving organizations in hosting events outside the Torpedo Factory building on adjacent deck space and elsewhere in the City, and by more effectively publicizing the featured events, exhibitions, educational functions and other activities sponsored at the Torpedo Factory to broaden its market and increase its capture rate.”

Weaving art and history together are at the heart of the City’s waterfront development plan. The iconic character of the TFAC makes it an anchor for that theme. As the waterfront regains its status as the historic “front door” of the City, the character and role of the TFAC will evolve. Food venues, celebration, strolling, tourism, and shopping will dominate the area. The TFAC will need to complement those activities by becoming a more open public space, actively programming for tourists, shoppers, diners, families, and special events. An expanded audience orientation will require new forms of services, programs, marketing, management, and collaboration. The more passive programming of open studios, small galleries, minimal history interpretation, and modest food spaces will have to shift to a more proactive public attraction role, especially on the first floor.

Achieving equity, inclusion, and access for arts, culture and creative endeavors is one of the goals for the City of Alexandria.

“Arts, culture, and creativity are among a community’s most powerful assets. They distinguish each community and allow residents to better understand and celebrate the uniqueness of their lives. Arts, culture, and creativity are a competitive tool, strengthening many elements of civic life, including the

---

27 Appendix 1: #10, 2017, p.17
28 Appendix 1: #11, 2017, p.8
economy, workforce development, education, youth development, neighborhood development, redevelopment, sustainability, and cultural equity.”

The TFAC is a prime venue to deliver on these social aspirations. Diversity among the TFAC art tenants is a natural starting point. It is important, especially for young, aspiring artists to see artists that look like them being active and successful in the TFAC. Multi-cultural arts programs of all sorts need to be a staple for the TFAC as a symbol of Alexandrian pride in, and commitment to, equity, inclusion, and diversity in the arts.

History is a key attraction for the City of Alexandria, and Old Town is one of the nation’s most important historic districts. The Torpedo Factory is part of the historic fabric of Old Town and the waterfront. A substantial exhibition on the history of the Torpedo Factory and its role in two world wars would begin integrating the Torpedo Factory with its historic context and neighborhood. Blending the past and the modern, connecting the TFAC and its historic neighbors is a distinctive opportunity consistent with the City’s plans for developing the waterfront. Restoring the building would be part of the City’s strategic commitment to restore the landmark that it owns. That restoration could be a platform to integrate history, design, and architecture into the program of the TFAC.

**Recommendations:**

- **Form a Waterfront Arts Alliance to integrate history, culture, and commercial interests and initiatives based on the City’s Waterfront Small Area Plan, Torpedo Factory Community Engagement Report and Implementation Plan for Alexandria’s Public Art Policy.**
- **Install a significant Torpedo Factory exhibition in the facility.**
- **Produce an architectural and program plan to transform the first floor into a Great Hall and public attraction for the waterfront.**
- **Develop pilot “extroverted” public art education programs along with an effective marketing program.**
- **Develop activities and make-it spaces specifically for families and children.**
- **Commission a tourism development plan for the waterfront and the TFAC.**
- **Produce TFAC “pop-up” events across the community.**

---

29 Appendix 1: #11, 2017, p. 7
• *Diversify the artist pool to better represent the community.*
• *Develop an artist in residence program for mid-career artists in a dedicated studio.*
• *Add food, music, performance, and dancing as regular features of the TFAC (à la First Fridays at the Brooklyn Museum, or the Art Rocks program at the Birmingham Museum of Art) with an emphasis on attracting younger audiences.*

**Theme 6: Enhancing and Enlivening the Physical Structure**

*Situation Analysis:*

Although most of the reports under review here focused on governance, and programmatic and financial issues, the building is invariably alluded to as another major element in the future of the TFAC. It is recognized that the past financial success of the TFAC was in the context of a rent-free City-owned facility with capital and maintenance costs borne by the City. Without that significant subsidy, the TFAC could not have operated without recurrent financial losses. The capital improvement needs are now at a critical junction, since the building has received a “D” rating—a dangerous situation for a building hosting 500,000 annual visitors.

As the TFAC develops its mission, vision, and strategic plans under City’s guidance, the renovation of the building should be carried out with the intention of supporting those strategic plans and directions.

As stated previously in this report, the first floor is a critical area recommended for upgrading. Once revamped, it will perform a more inclusive programming and event function while also serving the needs of the waterfront development. If funding necessitates a phased approach, this first-floor renovation could be the first phase of physical upgrades, with the upper floors continuing to function primarily as studios offices, and classrooms. While bringing the whole building up to code, major alterations in purpose and function could be centered on the first floor, addressing the immediate need to transform the TFAC into a more inviting public attraction.

Many of the reports reviewed recommended enlivening the exterior of the building, re-orienting the entrance to the waterfront side, and creating a more iconic art look-and-feel. The “skin” of the building could be animated to deliver the innovative and creative potential of a space dedicated to the arts.
Projections on the building along with other artistic expressions were suggested to establish the TFAC as a distinctive art place and enliven the waterfront at the same time.

**Recommendations:**

*Celebrate the TFAC as an essential part of the Alexandria waterfront experience.*

- Enhance the Alexandria waterfront experience through events and programs at the TFAC.\(^{30}\)
- Celebrate the building through physical art that wraps the building or visual art projections onto the building facades.\(^{31}\)
- Allow the TFAC to extend to the outdoors through exhibits and art that spill out onto the waterfront.\(^{32}\)
- Clearly delineate the building as a historic and cultural point of interest along the waterfront Art Walk through signage, advertising, and programming.\(^{33}\)
- Commission public art that tells the story of the TFAC.\(^{34}\)

*Enhance and enliven the TFAC building to make it more inviting and increase visitorship.*

- Create clear and welcoming access points by redesigning the entries from Union Street and King Street.\(^{35}\)
- Redesign and enlarge the entry from the waterfront side to create make it a primary entry.\(^{36}\)
- Create inviting exterior and interior lighting, signage and wayfinding.\(^{37}\)
- Allow arts programs and events to spill out onto the waterfront.\(^{38}\)
- Integrate a restaurant/café with outside seating on the waterfront side and access from inside the TFAC.\(^{39}\)

---

\(^{30}\) Appendix 1: #9, 2016, p. 7, 8
\(^{31}\) Appendix 1: #2, 2010, p. 37; #3, 2012 p. 56; #7, 2016 p. 9
\(^{32}\) Appendix 1: #3, 2012, p. 54; #6, 2016 p. 46
\(^{33}\) Appendix 1: #2, 2010, p. 37; #3, A5, 2010 p. 30
\(^{34}\) Appendix 1: #3, A5, 2010, p. 30
\(^{35}\) Appendix 1: #3, A5, 2010, p. 31; #3, 2012 p. 56
\(^{36}\) Appendix 1: #2, 2010, p. 35; #7, p. 8-9
\(^{37}\) Appendix 1: #2, 2010, p. 14, 35, 36
\(^{38}\) Appendix 1: #6, 2016, p. 18
\(^{39}\) Appendix 1: #2, 2010 p. 43,
Infuse the TFAC building interior with diverse, active spaces that celebrate art, engage the community, and generate revenue.

- Consolidate all gallery spaces currently in the building to one central gallery at the ground level.\textsuperscript{40}
- Provide flex space to accommodate a range of installations and large exhibits.\textsuperscript{41}
- Create a ground-level maker space.\textsuperscript{42}
- Create space for innovative, collaborative, and immersive arts programs at the ground level that accommodates families.\textsuperscript{43}
- Delineate rentable space at the ground level for programming and events and include the gallery space as part of the event space.\textsuperscript{44} Allow for fee-based non-visual arts programming including immersive theatre.\textsuperscript{45}
- Relocate the Archeology Museum to maximize the opportunity for greater foot traffic.\textsuperscript{46}
- Relocate the Art League store to the ground floor to allow sales to the public.\textsuperscript{47} Potentially combine it with the gift shop and/or consolidated gallery.
- Create a large 3rd floor rental space with views to the waterfront integrating outdoor event space and art on the roof.\textsuperscript{48}

Improve the long-term physical and environmental sustainability the TFAC building.

- Improve visibility of interior spaces from outside the building.\textsuperscript{49}
- Address building maintenance issues.\textsuperscript{50}
- Renovate the building to better serve is mission and future vision.\textsuperscript{51}
- Make the building more energy efficient/environmentally sustainable.\textsuperscript{52}

\textsuperscript{40} Appendix 1: #2, 2010, p. ii, 14, 38, 39
\textsuperscript{41} Appendix 1: #7, 2016, p. 9
\textsuperscript{42} Appendix 1: #8, 2016, p. 1
\textsuperscript{43} Appendix 1: #12, 2017, p. 143
\textsuperscript{44} Appendix 1: #6, 2016, p. 15
\textsuperscript{45} Appendix 1: #6, 2016, p. 35-36
\textsuperscript{46} Appendix 1: #2, 2010, p. 20, 55; #3, 2012 p. 138
\textsuperscript{47} Appendix 1: #2, 2010, p. 39
\textsuperscript{48} Appendix 1: #3, 2012, p. 56
\textsuperscript{49} Appendix 1: #2, 2010, p. 37
\textsuperscript{50} Appendix 1: #7, 2016, p. 23
\textsuperscript{51} Appendix 1: #7, 2016, p. 8-9
\textsuperscript{52} Appendix 1: #2, 2010, p. 62
Further Architectural Considerations

Building improvements will be critical to TFAC’s future vibrancy and sustainability. With a more inclusive and public-focused vision, the architecture of the Torpedo Factory will need to be carefully adapted to reflect those ideals and accommodate the programs and amenities that support them. Given the scope of potential improvements, the robust nature of the physical structure, its location within a historic district, and various code developments since its last significant renovation, the potential complexity and cost of modifications must be carefully considered.

Immediately prior to the development of an architectural program, SmithGroup recommends TFAC retain a consultant to conduct a holistic facility assessment following the ASTM E2018-15 standard. As a thorough update to the 2010 MAI report, this assessment will capture deficiencies in physical infrastructure, systems, and latent code issues, describe and assign estimated costs to recommended remedial/upgrade/replacement work, and prioritize that work into immediate, short-term (1-3 years), and long-term (5-10 year) categories based on the respective urgency. The report findings will serve as a critical data point for the future focused TFAC financial models by capturing and quantifying deferred maintenance, while also informing the architectural programming effort where certain interventions could be aligned with components of the building already in need of upgrades.

The architectural recommendations outlined under Theme 6 represent a high-level summary of potential interventions to the physical TFAC structure that should be considered in parallel with future visioning, management and strategic business models. Whether intended to directly enhance the visitor experience through a physical improvement or reconfigure space to accommodate a new amenity or program, each intervention should be understood and prioritized through its respective impact on, or support of, the other 5 themes outlined in this report. Accordingly, as the recommendations contained in themes 1 through 5 are advanced, we recommend an architectural space program be developed concurrently. For example, a more robust food service amenity would likely require a contracted operator to provide input on the service model, kitchen and seating counts, and accommodations for event catering support to properly align the food service program with a viable operational model. All of these operational variables will inform space allocation, configuration and adjacencies.
To supplement the architectural program, conceptual test-fits should be developed to solve for high-level code and systems-related considerations even if full design is deferred to a subsequent phase. For example, new assembly-occupancy event or classroom spaces would need to be checked against current mechanical codes for ventilation requirements, egress capacity of existing stairs and exit doors, and required toilet room fixture counts. Furthermore, it is likely that substantial renovations will trigger other code upgrades to existing conditions even with relatively minor use changes. For example, the existing open circulating stair connecting more than two levels creates an atrium condition that could be complicated by use or occupancy changes, potentially requiring new fire separations at the third level or a smoke exhaust system. It will be critical to understand these other code-related issues to define a realistic roadmap for implementation.

As noted previously, TFAC may elect to undertake architectural and infrastructure changes and upgrades on a phased basis. While inherently more complex to manage, and possibly more costly on a construction-cost basis, phasing would allow for TFAC to implement work in a way that aligns with more modest capital campaigns and cash flow, and avoid displacing artist tenants for a prolonged construction period. The architectural program and conceptual test-fits should be developed to represent a fully-implemented future state for TFAC. With a holistic future state program in place, a phasing plan should be crafted to balance cost, construction logistics, visitor safety, and minimum viable visitor experience (what remains open during each phase). Conceptual costing should be developed to align with the phasing plan, with appropriate escalation factors to match the proposed phase starts and durations.

To provide the conditions for bold change, subsequent planning and design efforts will need to emphasize collaboration around a cohesive vision. Business and operational models will be inseparable from the physical interventions that support them, and less glamorous deferred maintenance upgrades will need to be quantified side-by-side with the new architectural features that will reflect the future face of the TFAC.
Conclusions

This report has reviewed 15 prominent studies that have been commissioned over the last ten years or so to tackle an important challenge for the Alexandria: how to preserve and improve the important role that the TFAC plays for the communities it serves.

The upshot of this review is that important themes can be distilled from the studies: these themes point to the way forward. The stocktaking suggests a variety of operational recommendations that the City of Alexandria should consider.

The list may appear daunting, but now that the City is in firm managerial control of the TFAC there is a welcome opportunity for a radical change of direction that should not be missed.

A bold approach will make a renewed TFAC truly live up to its promises.
Appendix 1: Index of Included Studies, Reports, and Plans

1. **2002** City of Alexandria Recreation, Parks & Cultural Activities Strategic Master Plan, 2002 (*by Leon Younger and PROS for the City of Alexandria*)

2. **2010** A Study of the Torpedo Factory Art Center (*Management Analysis, Incorporated*)

3. **2012** Alexandria Waterfront Small Area Plan, February 2012 (*City of Alexandria Planning and Zoning, Adopted by Ordinance No. 4749*)


5. **2016** Alexandria Arts and Cultural Master Plan (*Cultural Planning Group for City of Alexandria Office of the Arts*)

6. **2016** Charting a New Course: Steering the Torpedo Factory Art Center Toward a Sustainable Future, 2016 (*KAPTIVATE for the Torpedo Factory Artist Association*)


8. **2016** A Vision for the Torpedo Factory Art Center: Community Members for the Future of the Torpedo Factory, 2016 (*Community Members for the Future of the Torpedo Factory*)

9. **2016** A Discourse of the Recommendations for the Torpedo Factory Art Center, 2016. (*Torpedo Factory Art Center Joint Executive Committee – Torpedo Factory Art Center Board, Torpedo Factory Artist Association, the Art League*)
<table>
<thead>
<tr>
<th>No.</th>
<th>Year</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.</td>
<td>2017</td>
<td>The Impact of the Torpedo Factory Art Center on the City of Alexandria’s Economy, 2017</td>
<td>(The Stephen S. Fuller Institute for Research on the Washington Region’s Economic Future, Schar School of Policy and Government at George Mason University, with analytical support from KAPTIVATE for the Torpedo Factory Artist Association)</td>
</tr>
<tr>
<td>11.</td>
<td>2017</td>
<td>City Strategic Plan, 2017-2022</td>
<td>(Reingold, Inc. for City of Alexandria)</td>
</tr>
<tr>
<td>12.</td>
<td>2017</td>
<td>Torpedo Factory Art Center Community Engagement Report</td>
<td>(City of Alexandria and Alexandria Commission for the Arts Task Force)</td>
</tr>
<tr>
<td>13.</td>
<td>2018</td>
<td>Public Hearing and Consideration of a Governance Recommendation for Torpedo Factory Art Center Vibrancy and Sustainability Plan, November 7, 2018</td>
<td>(City of Alexandria)</td>
</tr>
<tr>
<td>15.</td>
<td>2018</td>
<td>Development of a Vibrancy and Sustainability Plan for the Torpedo Factory Art Center</td>
<td>(City Council Legislative Meeting, November 7, 2018)</td>
</tr>
</tbody>
</table>
June 25, 2019

Honorable Justin Wilson  
Office of the Mayor  
301 King Street  
Alexandria, VA 22314

Dear Mayor Wilson:

Most certainly by now you are aware of the recent communication between the Torpedo Factory Artist Association's (TFAA) attorney and the City's attorneys regarding our respective trademarks. Our attorney's most recent letter is attached.

We assure you and all interested City staff that our intention with this action is simply to support and preserve our Association and its trademark. The TFAA is a serious body of artists, committed for over 40 years to artistic quality and professionalism. Due to the perseverance and vision of our founding member, Marian Van Landingham, and a group of dedicated artists, some of whom are still working among us, we are the vibrant, committed, world-renowned artistic organization and community that you find in the Factory today.

The City created the Torpedo Factory Art Center Board (TFACB) to manage the Art Center in 2010. When the TFAA was late in renewing its Torpedo Factory Art Center trademark the TFACB moved to acquire the mark. After threats by the TFACB to cancel TFAA leases, the TFAA conditionally allowed the TFACB to register the Torpedo Factory Art Center mark and the TFACB recognized the TFAA's right to use the TFAA's own Torpedo Factory Artists Association mark. To delineate roles and functions and avoid consumer confusion, a Memorandum of Understanding (MOU), agreed to and signed by the TFACB and TFAA, was filed with the Patent and Trademark Office. The MOU unequivocally gives the TFAA the sole and exclusive right to jury and certify artists for TFAA membership and leases in the Torpedo Factory. Had the TFACB not entered into the MOU, the TFAA would have opposed the TFACB's registration and the Patent and Trademark Office would have denied the TFACB's registration based on the TFAA's prior trademark rights.

As part of its commitment to maintaining our Association and the artistic quality of artists leasing and subleasing studios at the TFAC, the TFAA has an annual call for artists to be juried for TFAA membership by our highly regarded blind jury process. TFAA's blind jury process is recognized both nationally and internationally as the best practices standard of jurying. Sixty to eighty applicants apply annually to be juried and on average between 10 and 20 are accepted. The panel of jurors are instructed to accept all who are worthy with no minimum nor maximums given. This process assures the continually high level of artistic ability and professionalism for which the Torpedo Factory has come to be known.

Since spring 2018, the City's Office of the Arts has nevertheless refused to recognize the artists juried into the TFAA for leasing and subleasing privileges. The Office of the Arts began advertising for applicants and holding
a jurying process of its own with the purpose of taking over the TFAA’s role of qualifying artists for leases at the Torpedo Factory. This caused consternation among our membership and confusion among applying artists, many of them assuming they were applying to the TFAA to become Torpedo Factory artists. Our trademark attorney informed us that this was an infringement of our trademark and a violation of the MOU tied to our and the City’s trademark registrations. As a result we sent our letter asking the City to cease and desist its jury process and accept artists accepted by the TFAA.

The TFAA’s relationship with the Office of the Arts for the most part has been challenging. It is not clear to us why the Office of the Arts wants to take over what we have been doing well for over 40 years. The TFAA’s legal rights, however, are unmistakable and have been fully acknowledged and agreed to by the City, as shown by the MOU. The TFAA’s trademark rights serve functions that are important to both the Association and the Alexandria community. We would be remiss in meeting our obligation to defend the hard work of TFAA artists and the valuable goodwill, embodied in the TFAA’s trademark rights, that their efforts represent. We also would be remiss in our obligation to prevent confusion and related harm to the public. Without intervention, the City’s actions will cause the public to mistakenly think they are visiting and purchasing artwork from TFAA-juried artists, and becoming Torpedo Factory artists, when in fact they would not be.

Within the past few days the City’s Torpedo Factory Director, Brett Johnson asked one of our members, “What’s your endgame? What do you want?” The answer is this: we simply wish to remain an integral part of what makes the Torpedo Factory a world class art center. We wish to bring new artists in under the TFAA’s highly praised and time-tested blind jury process thereby assuring the quality of the art for which the Torpedo Factory is known. We wish to remain a cohesive, strong community of artists under the umbrella of our artist association, which allows us to self-govern, and administer our rules to ensure the highest standard of artwork. We wish to market ourselves and the Torpedo Factory, bringing more people – tourists, visitors, art buyers, local residents – to visit the Torpedo Factory, our studios, the waterfront, the local restaurants and shops, and the City of Alexandria. We wish to continue to proudly use Torpedo Factory Artist to identify and distinguish ourselves.

We have no other motive and wish no ill will towards the City nor the Office of the Arts. We ask that the City move towards supporting our endeavors and managing our building without interference in what we do so well, namely, managing and choosing the artists. We hope and trust you will recognize and support all that the arts and the artists of the TFAA have contributed, and continue to contribute, to the TFAC and the City of Alexandria.

Sincerely yours,

Torpedo Factory Artist Association Board of Directors

Enclosure
June 14, 2019

Bryce J. Maynard, Esq.
Buchanan Ingersoll & Rooney, PC
1737 King Street
Suite 500
Alexandria, VA 22314-2727

Via email (bryce.maynard@birc.com)
and first-class mail

Re: The City of Alexandria's Unauthorized Use
of TORPEDO FACTORY ART CENTER

Dear Mr. Maynard:

Respectfully, your letter overlooks dispositive facts and misconstrues relevant law. There can be no reasonable dispute as to the TFAA's right to control use of any TORPEDO FACTORY mark in connection with the testing and certification of artists' creative ability and professionalism. The City has violated terms of understanding on which its trademark rights depend, and the violation has caused actual confusion that is harming the TFAA. The TFAA continues to insist that the City permanently halt its infringing activities and accept all TFAA-certified artists as eligible to lease and sublease studios.

The City's registration is most certainly not "enough in and of itself to refute the TFAA's claims." The registration is subject to cancellation if the City continues to use TORPEDO FACTORY ART CENTER in a way that is likely to cause confusion with the TFAA's rightful trademark use. Long prior to issuance of the City's registration, the TFAA, through its predecessor in interest, used and registered TORPEDO FACTORY ART CENTER for many of the same services. It also used TORPEDO FACTORY and TORPEDO FACTORY ARTISTS ASSOCIATION in connection with art-related services, including jurying and certifying artists for membership. The City itself equates "Torpedo Factory" artists with TFAA members. The TFAA has strong common law rights that will control the outcome of this dispute.

Your letter's reliance on the Trademark Consent Agreement is likewise without merit. The consent agreement represents a mutual and reciprocal consent that unmistakably supports the TFAA's position and not that of the City. The TFAA extended the period in which to oppose issuance of the TFACB's registration to March 24, 2012, the very date on which the parties signed the MOU. In the Trademark Consent Agreement, the parties agreed:
a. The parties relationship "is governed by the MOU";

b. The MOU details how the parties "will ... use the TORPEDO FACTORY name ...";

c. The MOU "is not a license" but rather an understanding ...";

d. "Consumer confusion is not likely because the Parties have ... written terms [the MOU] that ensure consistency and uniformity ...";

e. If actual confusion arises, "the Parties will cooperate ... to eliminate or minimize" it; and

f. "No waiver or modification ... unless it is in a writing executed by both Parties."

In short, the MOU governs the parties’ rights and obligations. The MOU, in turn, clearly differentiates between the marks TORPEDO FACTORY, TORPEDO FACTORY ART CENTER, and TORPEDO FACTORY ARTISTS ASSOCIATION. Your letter’s references to the MOU are limited to the City’s right to use TORPEDO FACTORY ART CENTER in connection with facilities management services, such as “determining the facilities’ hours of operation, selecting and managing staff, marketing and promotions, allocating space, and providing maintenance.” Under these terms, the City handles lease and rental agreements with tenants and may screen tenants based on their ability to pay, but the City most certainly does not have the right to use TORPEDO FACTORY ART CENTER or any other TORPEDO FACTORY mark in connection with the jurying and certifying of artists based on creative ability and professionalism.

Instead, the MOU restricts the City’s rights and unequivocally gives the TFAA the sole and exclusive right to jury and certify artists for TFAA membership and leases at the Torpedo Factory, and the TFAA has in fact conducted jurying and certification according to its standards for over 45 years. Among other things, the MOU states:

a. "The artists and galleries of the Torpedo Factory are TFAA members."

b. "The TFAA oversees tenant eligibility and artistic standards within the Association."

c. The TFAA "has the authority to ... determine the standard of quality for any exhibits, displays, openings, presentations or other similar demonstrations of artistic work within the art center facility including its galleries,” excepting only “demonstrations of artistic work or performance requiring use of the TFAC common space ... ."
Bryce J. Maynard, Esq.
June 14, 2019
Page 3

The decisions you have cited are inapposite. Each of them involve a building with a name that was used in connection with the relevant services by the owner or an occupant prior to use by a later tenant in connection with the same services. In the Tavern on the Green case, for example, the city-owned property was known as “Tavern on the Green” and used as a tavern well before the plaintiff began operating a restaurant at the premises. Here, the TFAA and its predecessor in interest were the first to adopt and use TORPEDO FACTORY marks in connection with art-related services.

For the foregoing reasons and those stated in our letter of May 17, 2019, the TFAA strongly objects to the City’s continued use of any TORPEDO FACTORY mark in connection with the jurying and certification of artists based on creative ability and professionalism. For the same reasons, the TFAA strongly objects to the City’s present refusal to acknowledge eligibility of TFAA-juried artists who were juried and certified after the spring of 2018. The Trademark Consent Agreement and MOU give the TFAA the exclusive right to jury and certify artists for TFAA membership and for lease eligibility. The City’s deviation from the contractual terms on which its rights are conditioned have caused actual consumer confusion and harm to the TFAA. The TFAA insists that these infringing activities immediately and permanently stop.

The TFAA would look forward to a meeting with the City to discuss ways to move forward to a more cooperative and collaborative relationship that will best serve the parties’ mutual goals of promoting the arts in Alexandria, preserving high standards and quality of art at the Torpedo Factory Art Center, and providing service to the Alexandria community as a whole. Please let me know if City representatives would be available to meet with the TFAA sometime on or after Monday, June 27.

Very truly yours,

Clifton E. McCann

CEM/pdp
July 2, 2019

Torpedo Factory Artists’ Association Board of Directors
105 N. Union Street
Alexandria, VA 22314

Torpedo Factory Artists’ Association Board of Directors:

In response to your letter to Mayor Wilson on June 25, 2019, I would like to address some of the statements made in that letter and clarify a number of points raised.

In regard to the trademark, as our attorney has stated in previous letters to you and your attorney, the TFAA does not have any rights, common law or otherwise, to the trademark. The mark TORPEDO FACTORY ART CENTER, covers various services including “rental and leasing of studio space to artists.” The City is the sole owner of the mark TORPEDO FACTORY ART CENTER and we do not contest the TFAA’s use of its name or mark TORPEDO FACTORY ARTISTS’ ASSOCIATION. Moreover, the City’s trademark registration does not contain any conditions or limitations with regard to its use.

The City’s rights to use TORPEDO FACTORY ART CENTER date back to its first use of the mark in 1974. It is not disputed that the City purchased the building in 1969, spent several hundred thousand dollars over the years renovating it and opened to the public in 1974. The City began renting space to tenants in 1974 with an artist, who was employed by the City, as Director of the Art Center. As stated in the Memorandum of Understanding (MOU), the TFAA was established in 1976. Therefore, the City was using the TORPEDO FACTORY ART CENTER mark in connection with renting and leasing services before any involvement of the TFAA. While the City may have collaborated with the TFAA and/or sought input from the TFAA regarding rental decisions it was never under any obligation to do so and never granted TFAA final authority or permanent control over rental or leasing decisions of the Torpedo Factory.

The MOU you and your attorney referenced in your letter has long since expired in June 2012 and was with an independent, non-profit organization that is no longer in operation. Additionally, there is nothing in the MOU that restricts the City’s use of the trademark. More importantly, TFAA consistently overlooks and ignores the fact that the City is, and has been, the owner of the Torpedo Factory building and shares in the success of the Art Center by offering it to artists at
below market rents for forty-five years while the City’s waterfront continued to evolve. I am
disappointed that your recent actions seem to me to imply an aggressive attempt to impede the
City from managing the Torpedo Factory in the best interests of the public and the arts
community.

It is not correct that “the City’s Office of the Arts has nevertheless refused to recognize the
artists juried into the TFAA for leasing and subleasing privileges.” Prior to 2019, the City
approved TFAA artists as a bridge towards collaboration. However, after many unsuccessful
attempts at working on a collaborative process with the TFAA, the City’s Office of the Arts staff
implemented a process for studio leases and subleases in early 2019. As you know, TFAA
members are able to apply through the City’s selection process to be considered eligible for
leasing and subleasing opportunities. The only difference is that, now, TFAA member are not the
only artists eligible for those opportunities. It is unfortunate that the TFAA actively discouraged
its member from applying through the City’s selection process, thereby limiting your members’
opportunities to lease.

Since the City is the only agency authorized to allocate space through leases and subleases in the
Art Center, and that those opportunities are available to TFAA members and non-members, any
confusion in understanding can be easily addressed by the TFAA making its information clear
that they are jurying for TFAA membership, not for space, as our outside counsel has suggested.
Using your organization’s full name “Torpedo Factory Artists’ Association” instead of “Torpedo
Factory Artists” would be helpful in marketing and communications as well as not including
sublease language and fees in your membership materials.

As a private member-based organization, the TFAA is welcome to establish and manage a
process it feels is appropriate for selecting its new members, and those members, along with
other artists from the City, the region and elsewhere will also be welcome to apply for studio
space through the City’s processes. The recent TFAA Artist Updates publication erroneously
states membership in TFAA might put artists at risk for lease renewal. Nothing could be further
from the truth.

As I have previously stated, the City is committed to the Torpedo Factory Art Center as a vibrant
and artistically recognized art center and this concept was supported by City Council in their
decision to continue governance by the City. City Council supported this decision in November
when, based on the City’s Office of the Arts staff demonstrated ability to effectively manage the
operations of the Art Center, the desire and interest in working with the arts communities both
inside and outside of the building to enhance the experience of the visitors as well as the tenants,
and the City’s unique ability to provide capital funding over time to meet the current and future
needs of the facility, voted that that the City assume long-term governance responsibility for the
Torpedo Factory Art Center and continue to maintain the Art Center’s unique brand identity.

Our professional arts staff are committed to managing the operations, including artist selection
and placement, thereby allowing artists to do what they do best – creating artwork and engaging
with the public. While we hope the TFAA will support the Art Center as a space where our
community, visitors, and artists can have a positive and meaningful experience, we will not support the TFAA’s stated objective of “managing our building without interference.” The Torpedo Factory Art Center is a publicly owned, financially subsidized asset and with that public accountability is essential.

Ensuring the Torpedo Factory Art Center is a vibrant and welcoming space for our residents and visitors, continuing to provide below-market rent for artists, along with engaging programs and strengthening our collaborations with regional arts organizations, is essential to the continued success of the Art Center. We look forward to working with all the artists and the TFAA in making this happen for our community and visitors.

Sincerely,

[Signature]

Mark B. Jinks
City Manager

cc: The Honorable Mayor and Members of City Council
Emily Baker, Deputy City Manager
Diane Ruggiero, RPCA, Deputy Director, Office of the Arts
City of Alexandria

Alexandria Commission for the Arts

Annual Report

July 2018 – June 2019

Summary of Accomplishments

The Alexandria Commission for the Arts Roles and Responsibilities per City ordinance (Article K, Sec. 2-4-91):

- Advise Alexandria City Council with regard to policies that will strengthen the arts and further public access to the arts and cultural matters identified by the City Council
- Establish and periodically review criteria and standards for arts grant applications for city funds and accountability for the use of such funds;
- Allocate from such funds to eligible organizations and activities as may be appropriated by the City Council for such purpose;
- Review the public art annual work plan as developed by the office of the arts and a work plan task force and make recommendations to the city council as part of the budget process;
- Review and approve public art project plans for specific public art projects, and to review and approve artist selection and concept development;
- Create committees and task forces, as necessary, to focus on public art project development and artist selection;
- Review proposals for donations of public art and commemorative art and make recommendations to the City Council;
- Collaborate with the Alexandria Office of the Arts on public art project evaluations;
- Support public communication and outreach as related to the arts; and,
- Serve as citizen liaisons to City planning initiatives when public art is involved.

Within these guidelines as outlined by City Council the Alexandria Commission for the Arts accomplished a great deal for the arts during the 2018-2019 fiscal year.
Meetings

The Commission maintained a quorum at all meetings and met every month except July of the 2018-2019 fiscal year. The Commission held a retreat in February 2019. As part of a discussion of priorities during this retreat, the Commission decided on a restructuring of several standing committees. The Advocacy and Outreach, Arts Education, and Social Media standing committees were merged into the ARTReach Committee. Additionally, the Inclusivity Committee was created. The ARTReach, Inclusivity, and Grants standing committees meet on a regular basis, and the Commission's standing Executive Committee meets monthly. Further, each standing committee has at least one member of the community serving in addition to current Commissioners.

The Commission has liaisons appointed to serve the following groups:

- Alexandria Arts Alliance
- Waterfront Commission.

The Commission supported, worked with, and engaged the following Task Forces during this year:

- Public Art at Simpson Park
- Public Art at Lake Cook
- Torpedo Factory Art Center Community Engagement
- Public Art at Duke Street Tunnel
- Public Art Annual Work Plan
- Grant Review Task Force
- Public Art at Trails and Paths
- Public Art at Burke Library
- Public Art Artist Residency (Alexandria Renew)
- Public Art at King Street Park at the Waterfront (Site/See)
- Art Purchase Awards
- Voting Sticker Project
- Alexandria Poet Laureate Literary Task Force

Policy Accomplishments

Approved creation of the Inclusivity and ARTReach Committees, followed by the appointment of Commissioners to them. The Education, Advocacy and Outreach, and Social Media Committees were disbanded.

Approved the Alexandria Commission for the Arts Commissioner Handbook.

Approved FY2019 Budget Priorities.

Approved FY2019 Arts Grants Remaining Funding Memo to set aside $13,500 for community engagement grants.

Approved 6 non-matching community engagement microgrants of up to $1000 to artists.

Approved FY2020 Arts Grants.
Approved FY2020 Grants Funding.

Approved appointment of Commissioners Marta Ali and Caroline Schreiber as well as Cara Smith, Marie Plishka, Lisa Baranello, and Mellenie Runion to the Public Art Annual Workplan Task Force.

Approved the FY2020-2022 Public Art Annual Work Plan.

Appointed Commissioners Allison Nance and Marta Ali and former Commissioners Kate Elkins as well as Donna Fowler and Margaret Wohler to the Ad-Hoc Composition Committee.

Approved appointment of Sophia Suarez as Arts Alliance Liaison.

Approved appointment of Jamaliah Morias to the Alexandria Art Purchase Awards Task Force.

Approved appointment of Kelley Organek to ARTReach Committee as a community at large member.

Approved letter to City Council expressing desire of the Commission to help in the creation of the Torpedo Factory Art Center Vibrancy and Sustainability Plan.

Approve letter to City Council acknowledging and thanking them for the funding levels provided to the Office of the Arts in the current budget cycle.

The Commission took action on the following:

Approved Commission Participation in annual city-wide events to increase public awareness for the Commission for the Arts: Scottish Christmas Walk and St. Patrick’s Day Parade.

Held a Public Hearing in November 2018 to discuss the FY2020 Arts Grants Program.

Approved Alexandria Voting Sticker Competition for November 2018 General Election.

Approved Burke Library Public Art Project Plan.

Approved Art Purchase Award for 3 artists and Honoriums of $100 to 7 artists.

Approved Waterfront Park Public Art Site/See artists for 2019 and 2020 (with SOFTLab's “Mirror/Mirror” as the first work to be followed by Olalekan Jeyifous and Mark Reigelman).

Approved appointment of KaNikki Jakarta Mix as Alexandria Poet Laureate.

Approved AlexRenew Public Art Artist in Residence, with Sto Len as the inaugural artist.

Approved Pat Miller Neighborhood Square Public Art Project, with artist Kirk Seese to create the public art project.

Approved recommendation to City Council to accept the donation of the sculpture “Introspection 1” by Michael Baker.
Approved City arts grants for operating and program funding for FY2018 through the award of (how many grants?) to local artists and arts organizations dedicated to providing meaningful artistic programing to the Alexandria community in conjunction with the City's Arts and Culture Plan.

Member Activities

Commissioners frequently attend and take part in arts and cultural activities and events throughout our great City.

Commissioners initiate fact-finding “Council Coffees” with City Council members.

Commissioners individually visit additional City boards and commissions for the purposes of increasing and nurturing working relationships with various City boards and commissions.

Commissioners often host informative speakers at regular Commission meetings.

Commission retreat held February 9, 2019.

Goals for FY2019

Engage & Collaborate - In order to enhance Alexandria as an arts destination, we value collaboration and engagement, including all corners of the city, while expanding our outreach to the global arts community. This includes pursuing opportunities with Business Associations through the Creative Partnership Grant, and holding targeted briefings for Civic Associations, Arts Alliance, Agenda Alexandria, City Council, and City Manager.

Inclusivity – Continue to broaden our understanding and implementation of inclusivity through the creation of an inclusivity committee. Topics of exploration will include ensuring that the Commission is exposed to diverse perspectives and backgrounds, being aware of what an inclusive mindset looks like, accounting for access/inclusion/diversity in all public art task forces, being aware of the demographics that will be exposed to/benefit from the public art, and ensuring grant criteria accurately ask and evaluate the organizations’ inclusivity.

Innovative - Integrate art, technology, and the unique history of Alexandria to create a compelling experience. This year, focus on prioritizing this in the work plan.

Educate - Growing ourselves and our knowledge as leaders and artists and transferring that knowledge to our stakeholders (community and influencers and decision-makers). The Commission will participate in at least one professional development (PD) activity this calendar year and develop an educational briefing that commissioners are comfortable giving to stakeholders.
Leadership

Officers for FY2019 were:

Matthew Stensrud, Chair
Gayle Converse, First Vice Chair
Chris Kurowski, Second Vice Chair
Tamsin Green, Secretary

Officers for the upcoming year were elected at the June 2019 meeting:

Tamsin Green, Chair
Brian Kelley, First Vice Chair
Sophia Suarez, Second Vice Chair
Julie Montross, Secretary

During the course of the year, membership included the following individuals:

Matthew Stensrud, professional in Field/Arts Disciplines
Gayle Converse, Public at Large/Arts Consumer
Chris Kurowski, professional in Arts/Cultural Development
Tamsin Green, Public at Large/Arts Consumer
Marta Ali, professional in Cityscape/Architecture
Catherine Barrett, Public at Large/Arts Consumer
Beth Coast, professional in Field/Arts Discipline
Susan Cohen, expertise in Visual Arts
Shirley Downs, resigned December 2018, ?seat?
Susan Amber Gordon, resigned November 2018, ?seat?
Allison Heck, professional in Cityscape/Architecture
Brian Kelley, expertise in the Visual Arts
Allison Nance, expertise in the Visual Arts
Shaan Shuster, resigned May 2019, student member
Kadhambari Sridar, appointed September 2018, professional in Field/Arts Disciplines
Caroline Schreiber, appointed October 2018, Public at Large/Arts consumer
Julie Montross, appointed January 2019, Public at Large/Arts consumer
Sophia Suarez, appointed January 2019, professional in Arts/Cultural Development

Matthew Harwood acted as the City staff liaison to the Commission for the Arts.

Attachments

1. Commission Committee and Liaison Reports FY2018-2019
2. Commission and grantees events/projects photographs FY2018-2019
3X. ???Copies of Letters sent to City Council, etc.???
ARTreach Committee

The ARTreach committee is a new ACA committee that came out of the ACA’s winter retreat. It was established in March 2019 to lead efforts in the area of education, advocacy and communication.

The ARTreach committee is made up of 11 individuals, 10 of whom represent ACA and one member that represents strategic partnerships.

Activities since inception

ARTreach has established some priorities that support the City of Alexandria’s Arts and Culture Master Plan goals.

1. In partnership with the Arts Alliance, establish a comprehensive directory of artists that can be shared with schools and programs that wish to engage artists as part of their curriculum (Supporting Goal 2, 3 & 4)
2. Begin developing a proposal for a partnership between ACA and small businesses in the city of Alexandria to host a community engagement event that would result in a collaborative public art work. This would (Supporting Goal 1 & 3)
3. Begin developing a proposal for a series of awards (Supporting Goal 4)
4. Meet twice quarterly

Project and Event Photographs [Send me more photos if you have them!]
SOFTLab’s “Mirror/Mirror” at Waterfront Park, Summer 2019.

Alexandria Commission for the Arts at the 2018 Scottish Walk.
David Schulman performance at Waterfront Park, July 2019.

Alexandria Chorale Society performing during the September 2018 Commission general meeting.

(old 2018 reports)
● Arts Commission Advocacy and Outreach Committee Report
The Advocacy and Outreach Committee organized the Commission’s participation in the 2017 Scottish Christmas Walk. Commissioners marched the parade route pulling, pushing and carrying hand-crafted penguins created by a Torpedo Factory artist and made by the City’s youngest citizens. The Committee assists with Commission communications, supports City arts events and meetings and works to enhance the visibility of the Commission and the arts throughout Alexandria.

● Arts Commission Grants Committee Report
The Alexandria Commission for the Arts has a standing Grants Committee, comprised of Commissioners as well as community volunteers with relevant expertise. The Grants Committee oversees the grants application procedures and makes grants policy recommendations to the Commission. Each year, a Grants Task Force is appointed, which is comprised of Commissioners as well as community volunteers with expertise in arts non-profit management and grant making. The Grants Task Force reviews all of the eligible grant applications from nonprofit arts organizations. On April 10, 2017, the FY18 Grants Task Force met to discuss and score the grant applications. These scores were used by the Grants Committee and Staff to present funding recommendations to Commission.

● Arts Commission Arts Education Committee Report
The Education Committee strives to support and promote the value of arts and culture by nurturing, celebrating and investing in high quality arts experiences in our community and our schools. The Committee has worked with Alexandria City Public Schools (ACPS) regarding two projects, the first of which supports visual and performing ACPS arts educators. Torpedo Factory artists and performance art facilitators plan to conduct professional development workshops to expand and enhance the skills of the teachers. Additionally, the committee has worked with ACPS on the development of a directory of arts organizations which the school system may utilize to provide arts education and enrichment for in-school, after-school and summer student programs. The Committee also continued its endorsement of the planning of the popular annual juried All-City High School Art Show.

● Arts Commission Social Media Committee Report
In February 2018, the Alexandria Commission for the Arts established a Social Media Committee to manage the Commission’s new Facebook and Instagram accounts. The goal of this Committee is to foster Alexandria’s arts and cultural reputation by showcasing our City’s offerings; educating our followers on the importance of the arts to our community, the role of the Commission, and ways to get involved; in an effort to further connect with organizations, artists, art lovers, patrons, and City influencers. We are pleased with initial response to our social media presence. We now have approximately 400 followers on Facebook and 1,050 followers on Instagram and have high levels of engagement with both artists and arts patrons in our City. Want to keep up with us? Our handle is @AlexandriaArtsCommission on both platforms.

- Waterfront Commission Liaison Report

During the 2017-2018 Fiscal Year, the Waterfront Commission focused on methods to activate the Waterfront. It requested City Council to reaffirm its commitment to maintain funding for both capital outlays and maintenance on the Waterfront, and to consider alternative means of financing. The Waterfront Commission desired to maintain an active Waterfront during construction and flood mitigation; supported Scott Shaw’s Tall Ship Providence Foundation; supported development of a temporary King Street Park on the Waterfront and supported a public art sculpture in King Street Park. The first “temporary sculpture by the New York artist, Mike Szivos of SOFTlab, will be installed in the spring of 2019.

- Arts Alliance Liaison Report

The Arts Alliance is a nonprofit coalition of arts organizations, artists and arts advocates who work together to advance and advocate for the arts in Alexandria. It provides monthly meetings designed to promote professional growth, collaboration and networking. The Arts and Economic Prosperity Study is an example of this collaboration. This analysis showed that the arts in Alexandria is a $111.8 million industry with 2,628 full-time equivalent jobs generating $32 dollars over and above ticket sales in activities such as dining and retail sales.
July 2018–June 2019

Project and Event Photographs

QuinTango Concert June 2018 Poetry Workshop, Durant Center April 2018
Jane Franklin Dance March 2018 Alexandria Commission for the Arts Meeting
January 2018
Time & Place Time & Place
“the Finest Amenities” “Centennial of the Everyday”
Alexandria Commission for the Arts
Scottish Walk, December 2018
Art Purchase Awards, 2018
<table>
<thead>
<tr>
<th>Agenda Item #:</th>
<th>Motion:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Commission moved to approve the Annual Report pending finalization by the Executive Committee</td>
</tr>
</tbody>
</table>

Discussion notes:

(continue on other side of page if necessary)
OFFICE OF THE ARTS DIVISION SUMMARY

This summary is a brief narrative of activities and actions that have been taken since the previous Division Update. The Office of the Arts ACA Update is also shared with other Recreation, Parks & Cultural Activities commissions and staff and becomes part of the monthly minutes for the Arts Commission.

If you have any questions or require additional information/clarification please review the following section(s) of this report or contact the appropriate staff in the Office of the Arts.

Highlights

- The Burke Library Public Art Task Force will meet at 5pm on August 28 to review the artist qualifications.
- Sto Len had his first week with AlexRenew August 13-16 and will share his research focus with the Task Force in September prior to submitting a concept proposal.
- David Schulman has performed half of his performances for Mirror Mirror and Orange Grove Dance has been rehearsing in the park and at the Durant Center.
- Staff is working with ZeroZero Collective on an update for the Duke Street Tunnel.

Public Art - Quick Update:

<table>
<thead>
<tr>
<th>Public Art Project</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist Residency (AlexRenew)</td>
<td>Developing a Concept Proposal</td>
</tr>
<tr>
<td>Burke Library</td>
<td>Selecting the Finalists</td>
</tr>
<tr>
<td>Trails &amp; Paths Plan</td>
<td>Setting Project Goals &amp; Parameters</td>
</tr>
<tr>
<td>Site/See 2020 (Olalekan Jeyifous)</td>
<td>Approving the Concept Proposal</td>
</tr>
<tr>
<td>Duke Street Tunnel (ZeroZero Collective)</td>
<td>Fabrication</td>
</tr>
</tbody>
</table>

Staff Contact Info:

Diane Ruggiero  
Deputy Director, RPCA  
Director, Office of the Arts  
diane.ruggiero@alexandriava.gov  
703.746.5590

Cheryl Anne Colton  
Regional Program Director, Cultural Resources  
cherylanne.colton@alexandriava.gov  
703.746.5565

Matthew Harwood (commission liaison)  
Public Art Manager  
matthew.harwood@alexandriava.gov  
703.746.5432

Brett Johnson  
Regional Program Director, Torpedo Factory Art Center  
brett.johnson@alexandriava.gov  
703.746.4577

Anne O’Dell  
Regional Program Director, Events & Public Space Activations  
anne.odell@alexandriava.gov  
703.746.5419
PUBLIC ART PROJECTS – PLANNING/DESIGN PHASE

AlexRenew Public Art Residency

Lead Agency
Office of the Arts

Project Scope
Hire a curator/consultant to develop a public art artist in residency program with AlexRenew.

Task Force Members
Beth Coast, Chris Kurowski, Matthew Clark, Lisa Van Riper, Caitlin Feehan

Update
Sto completed his immersion week in August and will present his research focus to the task force in September prior to developing a project proposal for approval by the Arts Commission.

Next Steps

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist Immersion Week</td>
<td>August 13 – 16, 2019</td>
</tr>
<tr>
<td>Artist presents Research and Engagement Plan to Task Force</td>
<td>No later than Sept 6, 2019</td>
</tr>
<tr>
<td>Artist presents Project Proposal to Task Force</td>
<td>January, 2020</td>
</tr>
<tr>
<td>Approval of Project Proposal by Alexandria Commission for the Arts</td>
<td>February, 2020</td>
</tr>
<tr>
<td>Artist begins execution of Project Proposal</td>
<td>February, 2020</td>
</tr>
<tr>
<td>Project Closeout</td>
<td>December, 2020</td>
</tr>
</tbody>
</table>

Anticipated Completion
Round 1 – Fall, 2019

Burke Library

Lead Agency
Office of the Arts

Project Scope
Outdoor public art at Burke Library.

Task Force Members
Catherine Barrett, Brian Kelley, library staff, Shirley Downs

Current Status (per project development process)
Selecting the finalists

Next Steps
The Task Force has reviewed all of the submittals and they have been scored and tallied. The Task Force will meet to review the top scoring applicants and select finalists.

Anticipated Completion
Late 2019
Site/See: New Views in Old Town 2020

Lead Agency
Office of the Arts

Project Scope
Commission new, temporary, site specific public art for the new Waterfront Park at the foot of King Street

Task Force Members
Allison Nance, Susan Cohen, Claire Mouledoux, Clint Mansell, Jack Browand

Current Status (per project development process)
Developing the Concept Proposal

Next Steps
Olalekan will develop his proposal and is expected to be presented to the Arts Commission in September 2019.

Anticipated Completion
March, 2020

Trails & Paths

Lead Agency
Office of the Arts

Project Scope
Develop a plan to implement public art along trails and paths in the city.

Task Force Members
Allison Heck

Current Status (per project development process)
Setting Project Goals & Parameters

Update
The consultant team is developing the draft of the plan and will coordinate a conference call to review the plan before presenting to the Commission.

Next Steps
Gather feedback and present to the Commission.

Anticipated Completion
Ongoing
PUBLIC ART PROJECTS – FABRICATION/CONSTRUCTION PHASE

Duke Street Tunnel

Lead Agency
Office of the Arts

Project Scope
Update artwork in the Duke Street Tunnel

Task Force Members
Betsy Hennigan, Gayle Converse, Katherine Carraway, Tamsin Green, Kim Barnes

Current Status (per project development process)
Fabrication
Update
ZeroZero Collective will begin fabrication and installation of the project in Summer 2019.

Next Steps
Staff will work with the artist on installations.

Anticipated Completion
Summer 2019

MISCELLANEOUS PROJECTS

Potomac Yards Metro

Lead Agency
WMATA

Project Scope
Include public art in the new Potomac Yards metro station.

Task Force Members
N/A

Next Steps
The Committee met in May to review the WMATA process for public art at Potomac Yard Metro. WMATA will develop the call to artists and have it for review at the end of the summer to be posted after Labor Day.

Anticipated Completion
TBD
Public Art Task Force Roster

Public Art Project Task Force
The Commission for the Arts will form an ad hoc Public Art Project Task Force for each project that the Program undertakes. The ad hoc Task Force will convene on an as needed basis to advise on the development of each project.

The Task Force will: Advise Office of the Arts staff on the development of an Public Art Project Plans and recommend the Plan to the full Commission; Review artist portfolios and recommend selection of an artist to the full Commission; Report to the Commission on its activities on a monthly basis, and; Review artist concepts and recommend approval of concepts to the full Commission.

Artist Residency (AlexRenew)
1. Beth Coast*
2. Chris Kurowski*
3. Matthew Clark (comm. stakeholder)
4. Alex Renew Staff (proj. stakeholder)

Art Purchase Award
1. Allison Nance*
2. Allison Heck*
3. Maya Contreras (proj. stakeholder)
4. Joyce Frank (comm. stakeholder)
5. Nina Carpenter (comm. stakeholder)

Trails & Paths
1. Allison Heck*
2. TBD (proj. stakeholder)
3. TBD (proj. stakeholder)
4. TBD (comm. stakeholder)
5. TBD (comm. stakeholder)

Duke Street Tunnel
1. Gayle Converse*
2. Tamsin Green*
3. Katherine Carraway (proj. stakeholder)
4. Betsy Hennigan (comm. stakeholder)
5. Kim Barnes (comm. stakeholder)

Burke Library
1. Catherine Barrett*
2. Brian Kelley*
3. Kyle Maier (proj. Stakeholder)
4. Kathleen Schloeder (proj. stakeholder)
5. Shirley Downs (comm. stakeholder)
6. Rose Dawson (ex-officio)

Site/See: New Views in Old Town
1. Susie Cohen*
2. Allison Nance*
3. Jack Browand (proj. stakeholder)
4. Claire Mouledoux (comm. stakeholder)
5. Clint Mansell (comm. stakeholder)

*Arts Commissioner
<table>
<thead>
<tr>
<th><strong>Public Art Planning &amp; Project Development Process</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Identifying the Project in the Annual Plan</strong></td>
</tr>
<tr>
<td><strong>Setting Project Goals and Parameters</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Developing the Artist Pool</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Selecting the Finalists</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Selecting the Artist</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Approving the Contract</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Approving the Concept Proposal</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Approving Final Design</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Fabrication</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Installation</strong></td>
</tr>
</tbody>
</table>
ARTICLE K - Alexandria Commission for the Arts

• Sec. 2-4-90 - Creation, composition and organization.

(a) There is hereby established a standing commission known as the Alexandria Commission for the Arts.
(b) The commission shall consist of 16 members to be appointed by the city council. The composition of the commission shall be as follows:
   (1) four members shall have expertise in the arts, including, but not limited to, arts educators, professional practitioners of various art disciplines and professional administrators working in the arts;
   (2) three members shall have specific expertise in visual arts either as professional practitioners of visual art, curators of visual art, or as professional arts administrators currently working in the field;
   (3) three members shall represent the public at large, as arts consumers or participants;
   (4) three members shall be professionals in fields relevant to arts and cultural development, including cultural planning, marketing, finance, funding, tourism, promotion, non profit organizational development, and real estate development;
   (5) two members shall be professionals in the field related to the visual appearance of the cityscape, such as architecture, environmental design, landscape architecture or urban design; and
   (6) one member shall be a student who resides in the city and attends a high school located in the City of Alexandria.

(c) Members of the commission shall be appointed in the manner prescribed by article A of this chapter. The members shall serve for a term of three years, except in the case of an appointment to fill the unexpired portion of a term. (Ord. No. 3782, 2/25/95, Sec. 1; Ord. No. 4482, 5/12/07, Sec. 1; Ord. No. 4920, 1/24/15, Sec. 1)

• Sec. 2-4-91 - Function; powers; duties.

(a) The functions of the commission shall be as follows:
   (1) to advise city council with regard to policies that will strengthen the arts and further public access to the arts and cultural matters identified by the city council;
   (2) to establish and periodically review criteria and standards for arts grant applications for city funds and accountability for the use of such funds; the allocation from such funds to eligible organizations and activities as may be appropriated by the city council for such purpose;
   (3) to review the public art annual work plan as developed by the office of the arts and a work plan task force and make recommendations to the city council as part of the budget process;
   (4) to review and approve public art project plans for specific public art projects, and to review and approve artist selection and concept development;
   (5) to create committees and task forces, as necessary, to focus on public art project development and artist selection;
   (6) to review proposals for donations of public art and commemorative art and make recommendations to the city council;
   (7) to collaborate with the office of the art on public art project evaluations; and
   (8) to support public communication and outreach as related to the arts and;
   (9) to serve as citizen liaisons to city planning initiatives when public art is involved.

(b) The commission is empowered to adopt rules and regulations in regard to procedure and other matters so long as the same are not inconsistent with the city code, including, but not limited to, the establishment of committees, through which to carry on its functions and purpose.

(c) A commission chair, vice-chair and secretary shall be elected annually by the commission members at the organization meeting designated in the commission’s bylaws. (Ord. No. 3782, 2/25/95, Sec. 1; Ord. No. 4482, 5/12/07, Sec. 1; Ord. No. 4920, 1/24/15, Sec. 1)
This is not an exhaustive calendar and is very much subject to change. The Executive Committee will share any updates or changes each month. Public Art and other approvals will appear on the monthly agenda as they are ready.

<table>
<thead>
<tr>
<th>Month</th>
<th>Key Topics/Discussions/Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 2019</td>
<td>Annual Report (Sept 6 Submission Deadline)</td>
</tr>
<tr>
<td>September 2019</td>
<td>FY21 Budget Priorities discussion</td>
</tr>
<tr>
<td>October 2019</td>
<td>Appoint Ad Hoc Committee to review elections process</td>
</tr>
<tr>
<td>November 2019</td>
<td>FY21 Grants recommendation</td>
</tr>
<tr>
<td>December 2019</td>
<td>- Additional FY21 Grants discussion if necessary for approval</td>
</tr>
<tr>
<td></td>
<td>- Receipt &amp; discussion of recommendation from ad hoc elections review committee</td>
</tr>
<tr>
<td>January 2020</td>
<td>Approve any changes as related to elections/nominations process</td>
</tr>
<tr>
<td>February 2010</td>
<td>Commission retreat</td>
</tr>
<tr>
<td>March 2020</td>
<td>Nominating Committee Selected (if required)</td>
</tr>
<tr>
<td>April 2020</td>
<td>Set aside time to review grants before May meeting</td>
</tr>
<tr>
<td>May 2020</td>
<td>- Slate presented (if required)</td>
</tr>
<tr>
<td></td>
<td>- Grants funding discussion and decision</td>
</tr>
<tr>
<td>June 2020</td>
<td>Elections</td>
</tr>
</tbody>
</table>